

MILLICENT YOUNG

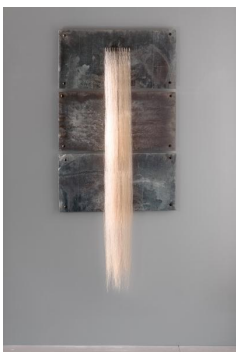
In the Silence Between

Kaatsbaan Atrium Gallery

Veteran artist Millicent Young has lived in a number of places—including decades in rural Virginia, and now upstate New York in High Falls—as she has pursued a highly creative, highly autonomous career. Her wall works, an amalgam of resonant materials nearly Shaker-like in their austerity and beauty, owe their spiritual reach to the horsehair and muted metal she makes use of... The artworks conduct a conversation among themselves, to the point where they seem to need no support from the audience; they are self-sufficient in the extreme. Their complexity enables them to evade the problem of becoming sculptural relics and tonal elegies in favor of a physical and metaphorical darkness that exists before the moment of awareness, thus addressing the prospect of life, rather than after the moment of death. Nearly biblical if also abstract, this work suggests some sort of ancient conundrum—the string enters into space from within a darkness whose meaning we can only intuit. (We remember that in Genesis, darkness preceded light, not symbolizing the ending of life—but rather, its start.) Then the sculpture named In the Absence of Fear dramatizes our understanding of something breaking open, under extraordinary pressure: a piece of brown fur barely escaping the cracks of four iron-oxide panels, surrounded by a steel, variegated frame. The primal emotions associated with these works are accentuated by their titles' drama, meant to install within the viewer an abstract imagistic power... In conversation Young has emphasized that these works are not memorials. Instead, they are introductions to the state of being that immediately precedes existence. So they are not endpoints but beginnings. Usually we conceive of darkness as something final, but in these enigmatic works, they are introductions to the future. Thus Young mines the dichotomy between darkness and light to create art abstract and myth-like, attaining significant meaning.

--Jonathan Goodman for White Hot Magazine

cantos for the anthropocene



cantos for the anthropocene 11-13

2017

lead, horse hair, steel bolts

66" x 30" x 5"

8000



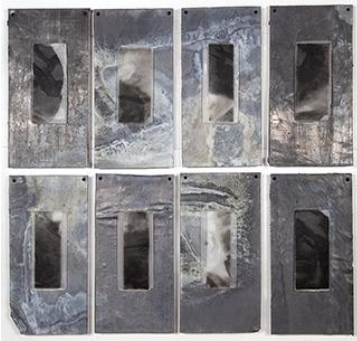
cantos for the anthropocene 15 - 16

2017

lead, horse hair, steel bolts

96" x 15" x 22"

5400



cantos for the anthropocene 22 - 29

2017

lead, wax, washi paper,
ink, pigment, wire

31" x 32" x 3"

5750

Psalms



in the absence of fear

2020

steel, plaster, black iron
oxide, fur

22.5" x 17" x 2"

3000



psalm for listening: umbilicus

2020

charred wood, plaster,
black iron oxide,
pigments, gesso, string

36.5" x 11.5" x 2.5"

2500



to enter into what is there

2020

steel, plaster, black iron
oxide, string

32.5" x 15" x 2"

4000



psalm for unknowing 1

2020

charred wood, plaster,
iron oxides, gesso,
pigments, wire

14.5" x 13" x 3"

1500



psalm for unknowing 2

2020

charred wood, plaster,
iron oxides, gesso,
pigments, wire

14.5" x 13" x 3"

1500



psalm for unknowing 3

2020

charred wood, plaster,
iron oxides, gesso,
pigments, wire

14.5" x 13" x 3"

1500



psalm for unknowing 4

2020 charred wood, plaster,
iron oxides, gesso,
pigments, wire 14.5" x 13" x 3" 1500



7 Lines & 16 Chords: an
arrangement for healing

2021-22 barbed wire, ceramic,
blue pigment, pencil 81" x 204" x 9" P.O.R.

inquiries: Jen Dragon/Hilary Greene
crosscontemporaryprojects@gmail.com

www.crosscontemporaryprojects.com

